



duna mesa. bela.
Parte duna mesa. e pinbela.
el. Parre duna mesa.
me. Parte duna mesa, bela e bella. *alomo amo*
staedero. Parte duna mesa. belissima.
Dei. de brumel. d la mesa d ut. re. mi. fa. sol. la. bel^{ma}
rens roxa. aut uirginitatis liliu. moteto beletissimo.
ra ternitas. descorda il contrabasso. moteto pin belissimo.
si spiqua lascoltax. moteto bello.
iero. Canto belissimo mai e fra sona astra foza.
il princep. canto agieroso et bello.
regres. canto.
cubhiens plaene. cato nel to del p. recercax.
Oblinier. canto. nel ton al p. recercax.
Nonqua fuit pena maior. cato uechio ch da si no e bello.
Sit nome dni beneditu. cioe, o dulcis amicha mea.
Basadanza senza fuge bella.
pagna tuta d fuge
na p et mai impari.
bello.
pulera es amica, mea. belissima moteto aieroso et forte

1. **Recercax** primo e insaraj bello. *cello*
3. **R.** Segundo bello. *cello*
8. **R.** terzo bello.
11. **R.** quarto descorda nel to d. 5. *tenut* bello.
15. **R.** quinto. nel to al *g.* 6. belissimo. *ia*
18. **R.** pesto bello, a zinadul contrainj solo.
36. **R.** septimo, aue aluise di garzoni.
40. **R.** ottauo, lalciez et u spiciax, laue.
41. **R.** nono. nel to d. nuqua jui p. m. bello.
42. **R.** decimo. bello.
44. **R.** undecimo. ala spagnola facile bello.
63. **R.** xij. ch sona na uicer d. ch nin la ne arage.
13. **Padoana** francese. a. 4. bella, e forte.
42. **Padoana** ala francese bella e aierosa.
23. **Padoana** bellissima, descorda come. 5. *tinij*
15. **Ti** balero da balax bello.
9. **O**, mia ciecha edura forte. che fonalasso coa.
14. **Voi** che pasati qui. nel ton al *re* terzo.
19. **Stauasi** amor dormendo soto an fagio.
1. **La uilanela.**
66. **R.** xij. ch sono mi solo bello.

THE NEWBERRY
LIBRARY

Compositione di m^{se} Vincenzo capizola gentil homo bresano.

Considerando io Vidal che molte diuine operete p ignorantia deli possessori si sono perdute, et de
uerando ch questo libro quasi diuino p me scritto, perpetualmente si conseruase, ho uolesti di
osi nobil pictura ornarlo, acio che uenendo ale mano di alchuno che manchasse di tal
cognitione, per la bellezza di la pictura lo conseruasse, Et certamente le cose che in esso libro
notate sono, contengono in se tanta armonia, quanta la musical arte exprimer puole, Come
apertamente conosera colui, che diligentemente quello transcorera, et tanto piu e da esser con
seruato quato che molte de le cose che in esso si trouano, non sono sta dal auctor ad al
trui che ame concesse, ma non ti marauelox si nel principio, et piu oltra scorendo tro
uarai qualche choseta facile, o di poco momento, p che io nel principio del mio imparan
tal chosse li richiedea, et bone essendo quini le posse. ~

2
E questa soto scritta regola potrai intender il nota d' duto lib. eli boni modi d' pōtā d' la mā, e g'lo esūā tu d'.

L modo da pōtāx la mā sul manego d' lauto. come soni porta idedi basi sul manego, enō leuar ledeg alte dale corde p' ch' importa assai. et fath sto costume il p'cedi al p'icipio, casu nō te seria difficile poi remeter. ~

S bote in fuxo una drio lalt'ra. come le trouerai il forzo da una con un deo, lalt'ra cō lalt'ro, et elaltre fale secondo le troui notade, ch' quasi una ua in zo, elalt'ra insu, tute quāte. et il deo grosso de la mā destra fa ch' stia sotto al secondo, et q'sto azio nō se scontrì uno deo cō lalt'ro, nel bater de lebo te una in su lalt'ra in zo. et c. ~ et manco ch' adoperi el deo grosso, e più bel aluedex sul manego.

Le Consonantie tu trouerai a tre ouer aquatro, auertisi ch' quella d' mezo se senta, ch' molto la tua oreh ia te inganna te par sonar q' bote, et nō se sente nisi 3. et cusi 3 ch' soni nō se sente poi do et c. ~

Le Consonantie difficile ch' trouerai, masime alcune ch' te parera nō le poter fare, ma cui, ano il modo d' il portar d' la mā, e comodarsela sul manego sono facile, asegneroti il modo, pono p' caso tu troui una consonantia ch' stia ferma sul terzo tasto, et ch' uadi poi trauagliando p' li altri tasti e poi torni ag' illo medemo tasto, verbi grā. el bordon ua pie ela sotana al terzo tasto, ela mezana al quinto, et traualgiera poi sul terzo e poi sul quarto et quinto, et te parera fastidioxo far g'lle bote, fa in q'sta forma, pia col primo deo atraverso tute le corde sul terzo tasto e tieni fermo, et poi con le altre tre dite ua lauorando doue lacade ut supra, Et cusi como dico de sto exemplo sul terzo tasto cusi farai p' tutto il manego e si nō festi cusi nō foresti nula et c. ~. Similiter al gouerno de le dez sul manego, fa che ledez d' mezo, sia sempre in liberta et ch' sia pronte ale bote d' sopra, et fa ch' uno deo d'agi sempre luogo alalt'ro, et con il deo picollo opato spessissime uolte doue la cade, et nō manco operax il picollo qual li altri, ra segneria assai raison, ma molto seria difficile comprende' r'lle, fa ch' q' deseriue) comprendi molte cose, e lagatatura, d' pōtā d' la mā ch' nō si pol deseriuer.

Le. fuge ch troui notade, qual uano preste diremo crocete ch son queste. **F**. senpre tu trouerai una **ma**nd
questa ch ua piu tenuta, pono p caso questa. **F**. auertisi tie questa il suo douex, eno la caxax come
la croceta. p ch no la tenendo il suo douex ti inbrari ogni cosa, et fa asai nel metex suxo et **F**.

Nota. il piu bel secreto et arte ch e, nel metex suxo una cosa, et sonar, abi questo p una masima de
aristotille, et fali gra fondameto: auertisi nel sonar sempre tenir ferme le bote col deo, ouex dei
sul manego fina ch troui altre bote ch te sia forza lasaxlle, cusi sempre farai de ma, in man, p
ch importa asai, etuti no lintende, come desoto, forza sera, ne parli, et **F**.

segnexoti. dalcuni. 3. et. 4. et **F**. come accade li quali trouerai notadi de ponti rosi uidelicet. **3**. et **F**. altro
non significa solu ti dinota eser tremoli, et p eser cosa ch no si pol notar dingioistro come le altre
figure si nota cusi d ponti, come cosa tremolizante ch no si tie fermo il deo, verbi gra ti assegno tu dai
una bota sul canto al 2^o tasto tien ferma quella bota, et con uno altro deo tu tremoliza dal terzo
tasto, e p notar quello effecto el fai di ponti, come nota morta, e tremolizate, e p gli ponti tu uedi a
qual tasto dei tremoliza, e niuno no nota p ch se pol fare seza, et chi sono sonar ifano da sua
posta doue li piace, et oli notadi p dimostrarti doue li stano bene afarli. et in alcuni lno gi, ano,
gra, gra, afarli diu tremoli. **E**t quando ti acadera tremolizar sun tasto follo, el te son **forza** **S**.
notar glla nota, at modo dimostrerai glla andar tremoliza ti lasego, et pono p caso tu fai
una bota sula mezana al p^o tasto, forza ti son notar cusi come sta, notar d ponti no ce, ord
ine, ma come uedrai. **1**. sti do ponti sopra la figura de roso tremoliza quella co quel deo solo,
e altro no te significa gli dui poti d sopra rosi ch tremoliza quella et **F** p ch nel notar mai si no
ta poti d sop ale figure solu d foto **F**. et sic d singulis de diu tremoli. et **F**.

3

Pererea. tu trouerai alcuni trateti rossi come uergoline in q̃sta forma. 1. sopra le note, altro non significa solū tenir salda col deo quella corda, zoe quella bota, Verbi gratia tu trovi una consonantia, a, quatro quella d̃ quelle q̃. ch̃ amo le uergole quelle se tien: Enota ch̃ de sotto le righe tu trouerai alcuni segni in questa forma. u. quali nō ti dinota altro eceto ch̃ li tu comenzi a tenir, et p̃ ch̃ q̃sto segno dimostra ch̃ le bote, che li, e sopra, comenzano andar tenute, et essendo consonantie a tre o, a quatro, le sopra dire uergoline insegna quale poi d̃ quelle uano tenute, o una, o due, tu uedi p̃ le uergoline, et quando troui drieto la prima uergolina, una altra uergolina, lasa la prima ch̃ lasar te conuen, et tien la sequete, cusi di man in mano. ua sequendo fin ch̃ troui questo altro segno. 7. il qual nō ti dinota altro ch̃ lasar quel pōto ch̃ tenini fermo, et questo tenir fermo importa assai nel sonar, uerbi gr̃a tu tien una bota o consonantia con il deo d̃ mezzo d̃ sopra, et cō il p̃. elultimo, tu ua sonando, e quel deo d̃ sop̃ d̃ mezzo sta semp̃ fermo stando fermo semp̃ canta, et si lo leuasti quella uoce se p̃de, enō pol rem compagnia alaltre, et fa pin musical il sonar, e pin bel ueder, quā uis ognuno nō intendi quanto importa questo, sic̃ ut sup̃ tie le bote ferme pin ch̃ poi fin ch̃ ti sono forza lasarle et c̃.

Trouerai. ne la padoana discorda, la posta d̃ le mezane partie in do righe, e su una sora piena et l'altra uoda, nō ti para difficile ch̃ son cosa facile, Con la mā sinistra sul manego fa ch̃ col deo piccolo ouē quello apreso tu tiri zoso uno pochetto la corda zoe una d̃ le mezane de sotto zoe lultima tal ch̃ lasia discosta da l'altra etien ferma, poi col p̃ deo, ua tocado su l'altro tasto piē e uoda l'altra corda, secondo troui notado questo efeto fai cō la mā zancha, et cō la destra sona su tutta la posta come il solito. e g̃llo non podsti coprende farlo p̃ descriptione, p̃ ch̃ nō si po scriuere. ~

4

¶ Decreto da ligar le corde sul lauto.

Sapi ch le corde sono fare d' budli d' castorij: Et d' cao d' buelo sempre, e pin grose ch in fin: Et p' tato tute le ianete, sono pin grosse dan cao, ch d' alatro: Ma nota, ch ligando la corda sul scagnello dal cao groso sempre tira la uose in drio quella corda: Et uolendola al contrario, &oe ligarla dal cao sotil tira la uose auanti, ch e p' il contrario: Ma se fuseno corde da monaco no patise qsto, p' ch le camina pin, et tira la uose auanti: Ma metendo il contrabaso, Et bordon con il cano groso liga sul scagnello sempre ut supra tira la uose in drio: Ma auertisi poi da metex el Tenor, le Meane, et Sotane al contrario, &oe ligarle col cao sotil sul scagnello, p' ch tu sai ch le meane ua basse cordae, et si le metesti ligade col cao groso come el contrabaso et bordon, le tiraria la uose in drio, et no acordariano, ma bisogna ch le meti p' il contrario ligade col cao sotil ut supra, ch poi le te acordara, el contrabaso al 3.° tasto, co le meane al p. tasto. Ma sapi ch patise pin le corde sotil ch le grose, et masime le corda da gazer et altre, ch no fuggile da monaco ut sup. Et replico come le se die ligar sul lauto, El contrabaso, et bordon, liga dal cao groso, El tenor, meane, sotane, ua ligade dal cao sotil et c. et questo son uno secreto d' m. vicenzo capirolla da sauer metex le corda sul lauto et c.

¶ A. batre le corde, p' metterle sul lauto.

Nel batre la corda da ueder si sono bona, et iusta p' metex sul lauto, batila co la ma destra, p' ch nichi nel sonar tu bati dal scagnello cu la man destra. Et fin ch el cao longo, &oe el pin alta ianeta sia nela ma manca, et la corda ch son iusta bura do filli segueti da u cao alatro, et sapi, liga el cao pin iusto dal scagnello, Ancora sapi ch si la corda te bura se tre filli, o 4. segueti dan cao alatro, saria ancora asai bona corda. Ma aduertisi d' acompagnar sempre la sua compagna d' quella istessa bora &oe s' la bura 3. filli metili apreso unaltra da 3. filli, et cusi sacorda che non par false. Et si p' sorre diro le meane, o sotane no sacordase, et ch fuses iuste, muda la corda da cao

apie ch' forsi tacordara. p la rason sopradita p' q'ni uolte in le corde sotil no si puo cusi ueder qual sia el cao
pin grosso, o pin sotil d'alignar sul scagnelo ch' p' q'ra rason anch' no facorda. Et etia sapi a mudando la corda
da cao a pie tacordara p' l'altra causa ch' fara pin iusta la corda dan cao ch' d'alaltro, ac etia sapi ch' nel
ligar ch' fai la corda si lafasti inuex il scagnelo u' deo d' corda falsa p' sorte, no acordaria, ch' te faria poi
tuta la corda falsa, cana uia la corda et rebatilla darecao, et u' prouado, et facedo experientia etc. Et
le mezone, et sotane, si p' caso una fusse pin grossa d'altra, meti sempre la grossa d' sopra. Et etiam
sapi ch' una corda falsa apreso d'una iusta mai tacordara, ma pin tosto do false ann, etc.

De Ricordi p' li lauti

Sapi ch' au lauto bo, el suo scagnelin d' cao del manego u' fregolin pin alto d' suo douer pe' orara a fai uno
lauto edigo grandamente, et si p' sorte p' esex frua fesse bisogno a farne uno fath sia d' quella altre in mede
ma ch' se fusse pin alto pe' oraria el lauto: p' tanto auerirsi ch' non si perdano etc. et nota u' miraculo ch' co
uini au lauto ch' solena auer il scagnelin era u' poco ino pin al douer ch' tanto andana inciso, et pareua
il lauto muto il fisi andar insu al suo luoco respiro il lauto cosa d'auo creder sapi d' quata importatia
e u' scagnelin a tal lauto etc. Ancora saluarsi le grosse d'le corde ch' sono sul lauti ch' stano ben al
manco te tre corda grosse ch' e il contrabasso, bordon, et tenor ch' gste. 3. te insegnara ameter il resto
d'le corde: p' ch' secodo il lauti bisogna darli la grosseza d'le corde ch' chi uol fornir grossi, et chi sotil, et la
grosseza sapi ch' fa parex a lauto bon, et cariuo. Et sapi ch' consiste a intastare el lauto. ch' el p' tasto fa ch' el
toca quasi le corde, et cusi d' ma, in ma fina in cao, p' ch' come il tasto e pin propinquo ale corde, le corde adin cusi
arpiza, et par mior el lauto. et p' causa di tasti qualcheuolta par ch' il lauto abia d'feto, p' no sagli metex etc.

THE NEW YORK
LIBRARY



F. Lailanda





Handwritten musical notation on a five-line staff. The notation consists of a sequence of notes and rests, with some notes marked with a '2' (possibly indicating a second ending or a specific pitch). The notes are written in a stylized, handwritten manner, and the staff lines are clearly visible.

FFFF FFFF FF FFFF FF FFFF FF FF FFFF FFFF FF FF FFFF FFFF

2 2 2 2 0 2 2 2 0 3 0 3

1 1 1 1 2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0

0 0 2 8 7 5 3 2 0 2 0 2 3 2 3 0 2 0 2 3 2 3 2 0 3 0 3 1 0 1 0 1 0 1 3 0 0 1 3 0 2 3 5

5 FF FFFF FF FF FF FF FF FFFF FF FFFF FF FF

2 4 4 2 2 2 2 0 3 FFFF FF FFFF F F

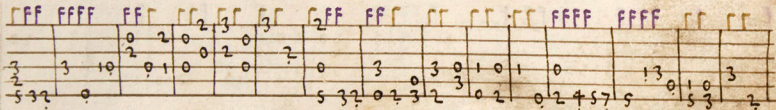
0 0 2 0 0 3 1 0 0 2 2 0 0 2 0 2 3 2

4 4 0 4 0 4 0 4 3 1 0 1 3 0 3 3 0 3

7 5 3 5 3 2 0 0 2 3 2 0 3 2 0 0 0 3 1 3 0 3

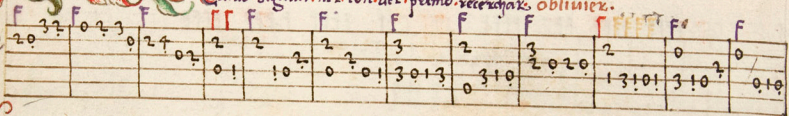
Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes notes, rests, and fingerings, with some notes highlighted in purple and others in orange.

0 4 0 2 | 3 5 7 | 8 7 5 8 | 7 0 4 0 | 2 4 0 | Comenza sul canto come vedi et seguita ut supra

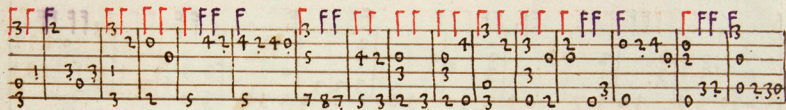




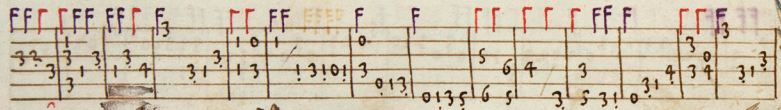
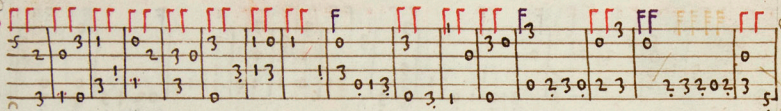
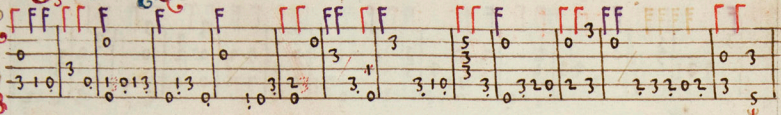
Canto. sequitur. nel. ton. del. primo. reced. sax. obliuier.



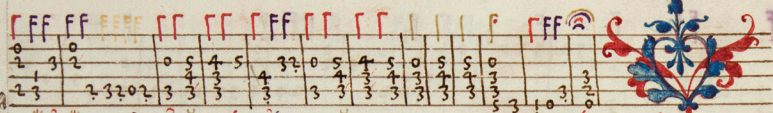




Recherchax. Secondo.

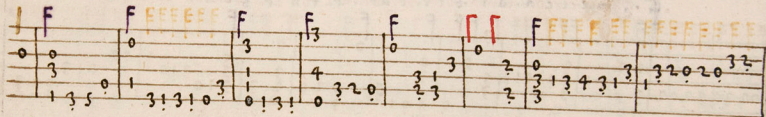






Omia ciecha edura sorre seguita nel ton del secondo ricercar.





[illegible]

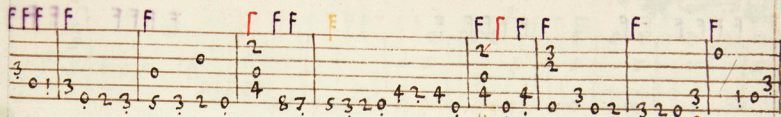
.Chr. farala. per sna. coda. seg^{na}

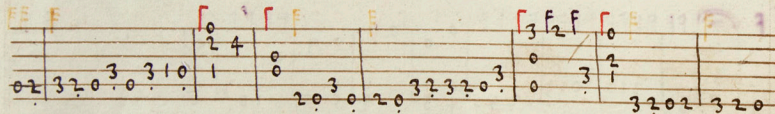
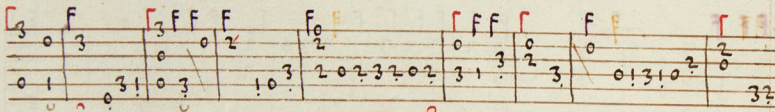
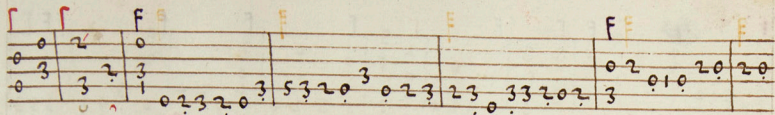
[illegible]

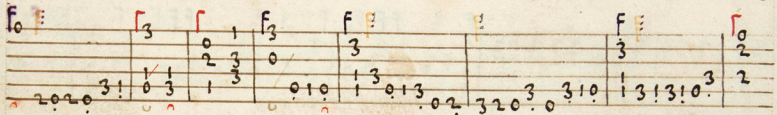


Spagna prima.





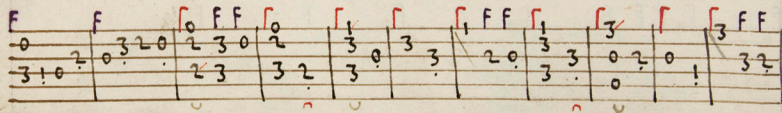
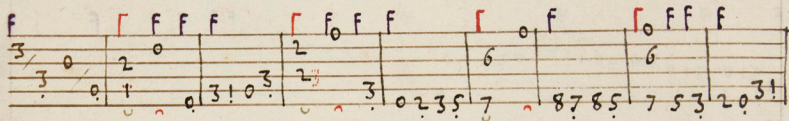
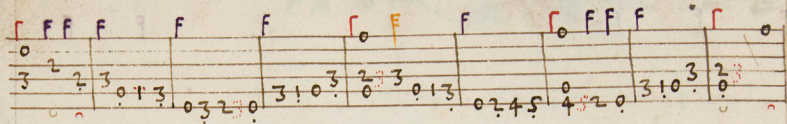


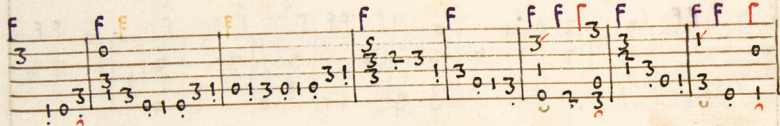
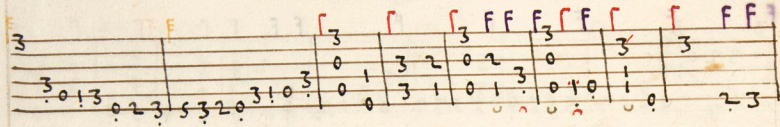
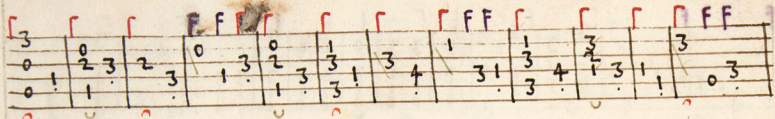


Recherches. n.º 1.

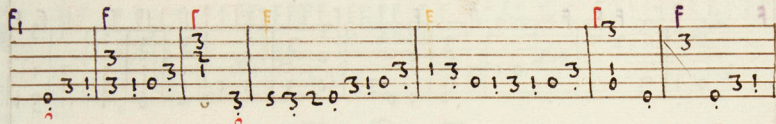
13





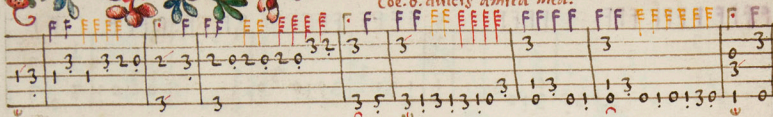


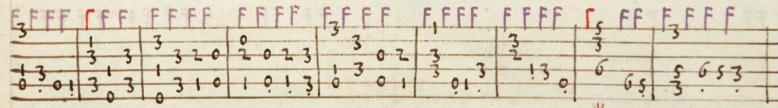
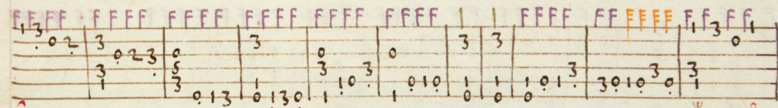


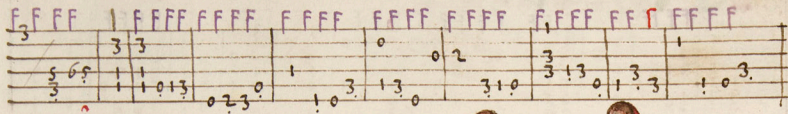




46
Sit nomen domini benedictum nolo del. 3.
Coe. o. dulcis amica mea.

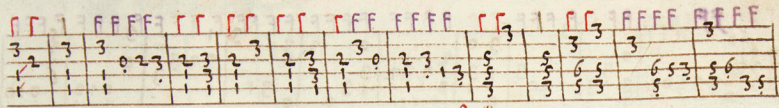




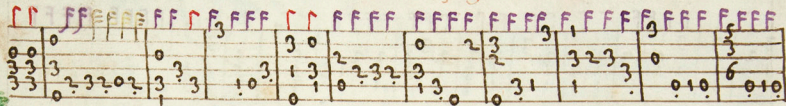


Padovana francese nel con del 3.º n.º pr.



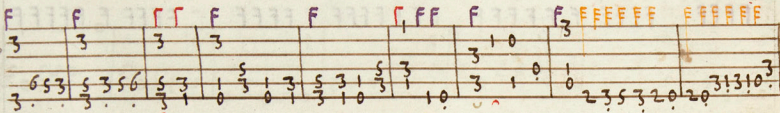
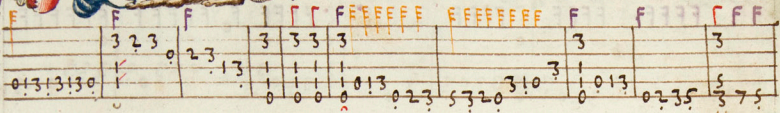


: S'annasi amor dormendo sotto a un fagio. ~ ~ ~





noi che pasati qui nel ton del 2. 3.





Derobians plene nel ton del p^o 2^o

The musical score consists of five systems of staves. Each system has a top staff with notes and a bottom staff with numbers. The notes are color-coded: red for the first system, purple for the second, and red for the third, fourth, and fifth systems. The numbers are also color-coded to match the notes. The illustrations include a squirrel on a tree on the left, a monkey on a branch, and various animals at the bottom: a deer, a lion, a dragon, a lion, and a fox.

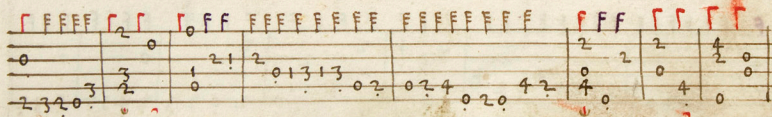
System 1: Notes: F F F F F F F F F. Numbers: 2 0 4 2 0 2 0 4 2. Bottom staff: 0 2 4 0 2 0 2 4 0.

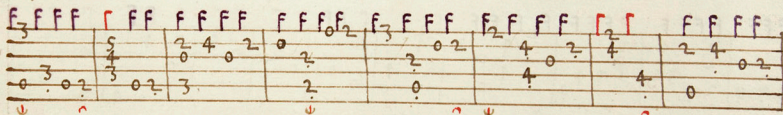
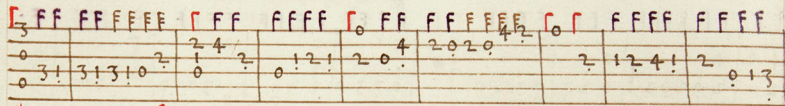
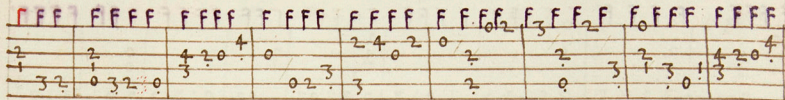
System 2: Notes: F F F F F F F F F. Numbers: 2 0 2 3 2 3 0 2 3 1 3 1 0 2 3. Bottom staff: 0 1 0 4 0 0 0 0 2 3 2 3 2 0 2 3 2 0 0 2 3.

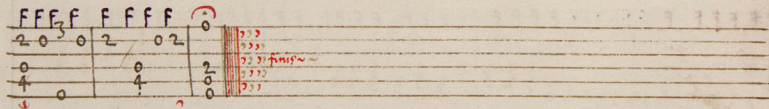
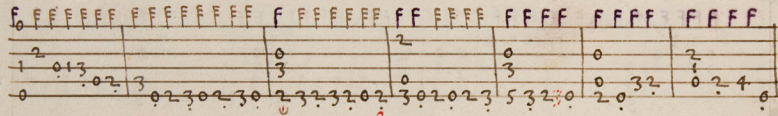
System 3: Notes: F F F F F F F F F. Numbers: 0 2 5 4 2 0 2 0 2 4 0 2 4 3 2 4 3 5. Bottom staff: 1 3 0 3 2 3 0 2 3 0 2 0 3 3 0 1 3 1 3 0 2 3 0 2 3.

System 4: Notes: F F F F F F F F F. Numbers: 2 3 2 3 2 3 0 2 3 2 0 2 4 0 3 2 3 0 2. Bottom staff: 0 3 1 0 0 3 1 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0.

System 5: Notes: F F F F F F F F F. Numbers: 2 3 2 3 2 3 0 2 3 2 0 4 2 4 0 0 0 0 3. Bottom staff: 2 3 2 0 2 3 3 2 3 2 0 2 3 5 3 2 0 4 2 4 0 0 0 0 0.







Sancta unitas. basa d.
contrabasso: in uoce: co:
d tenor: qdo uoi sonaxi



FF FFFF FFFF [] F FFFFF F FFFFF FFFF FFFF FFF [] F

5 3 3 0 2 0 2 3 3 0 2 3 2 3 3 0 2 3 2 3 3 2 3 0 3 2 3 5 3 2 0 5

FFF FFFF FFFF FFFF [] [] [] FFFF FFFF FFFF FFFF [] []

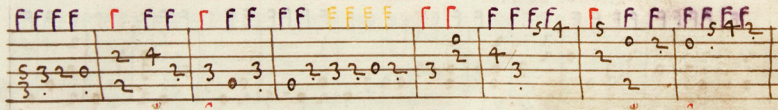
0 2 0 2 5 4 2 0 2 0 3 0 2 0 4 0 2 2 0 4 2 0 2 3

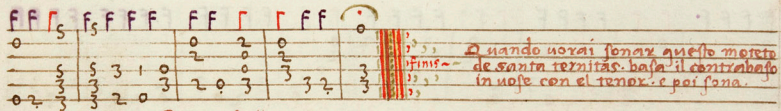
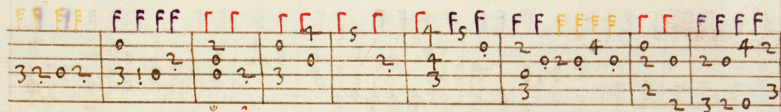
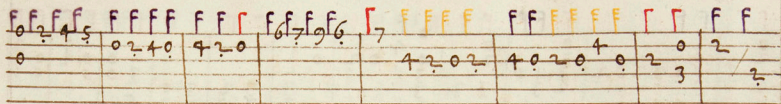
FF [] FFFF [] FF FFFF [] [] F FFFF FFFF [] [] [] FF FFFF

0 2 2 0 4 2 0 2 0 4 2 0 2 4 0 2 0 2 4 2 3 0 2 0 3 2 0

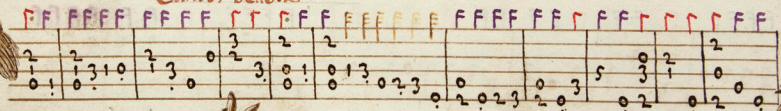
F FFF FFFF FFFF FFFF FFFF F FFFFF FFFF FFFF F []

2 3 2 3 0 2 3 2 0 2 3 2 3 0 3 2 3 0 2 3 0 2 3 0 3 2 0 3 2 2





.Canto, bello.~

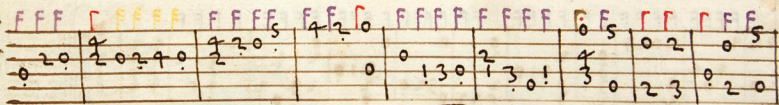
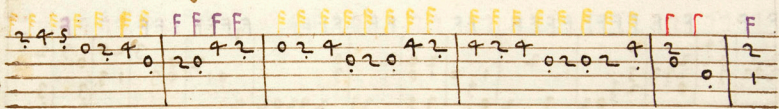


[illegible]

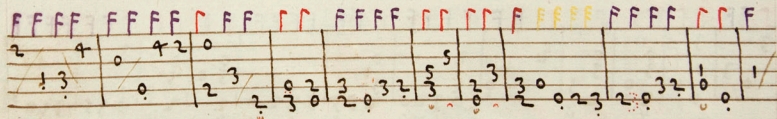
Handwritten musical notation for 'The Rose Tree' on a three-staff system. The notation includes a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written on the top staff, and the accompaniment is written on the middle and bottom staves. The music is divided into measures by vertical bar lines. The notation is colorful, with notes and stems in various colors (red, blue, green, yellow, orange) and some notes marked with 'x' or 'o'.

Handwritten musical score for "The Rose Tree" on a five-line staff. The melody is written in a single line with various note values and rests. Above the staff, there are red and purple markings that appear to be a form of shorthand or tablature. The score ends with a double bar line and the word "Finis" written in red.

R⁸ quarto nel ton de ^{ter}. s. trinitas. discordato come ^{ter}. s. t⁸

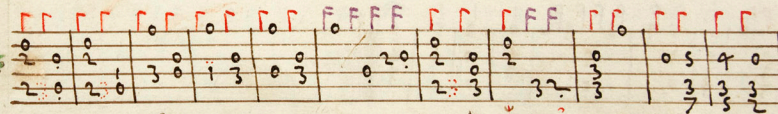


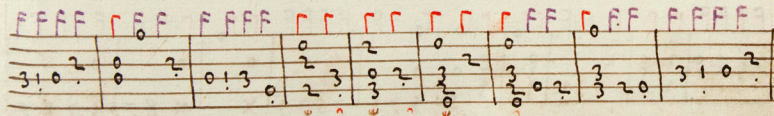
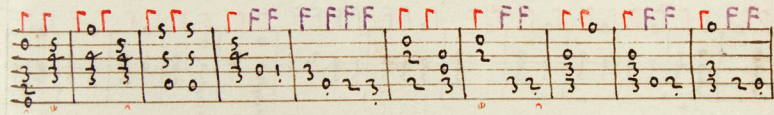
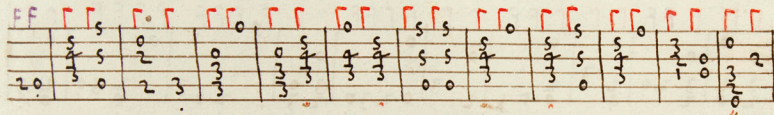


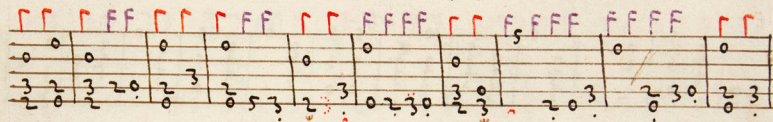
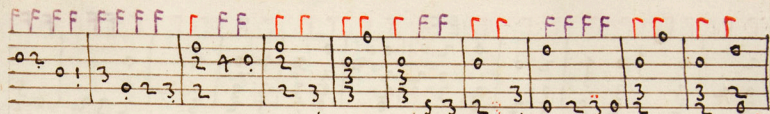


[illegible][illegible][illegible]

Padoana de scorda nel ton d' s. m^g







Handwritten musical notation on two staves. The notation includes notes, rests, and fingerings, with some notes marked in red and purple.

Staff 1:

- Notes: F F F F (purple), R R (red), | F F F (red), F F F F (purple), R F F (red), F F F F (purple), R R (red), R R (red), R R (red), R R (red), R R (red).
- Fingerings: 8 7 5, 7, 7, 5, 7 5, 5 3 2 0, 3 3 2, 0 3 2 0, 5 5, 0, 0, 0, 5 5.

Staff 2:

- Notes: R R (red), R R (red), R R (red), R R (red), R F F (red), R R (red), R R (red), R R (red), R R (red), R R (red), R R (red), R R (red), R R (red).
- Fingerings: 5, 5 5, 5, 5, 5 5, 7 5, 0, 0 5, 5, 7 8 8, 7 8, 7 8, 8 7, 5 8, 7 5, 7 5, 5.

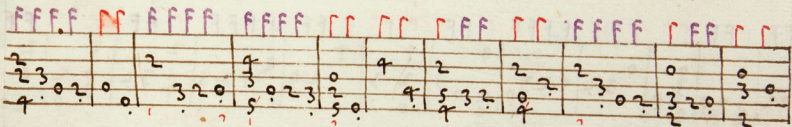
Four empty musical staves for additional notation.

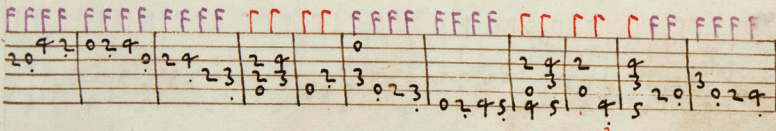
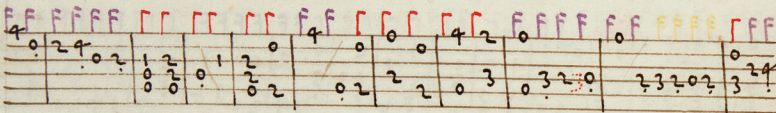
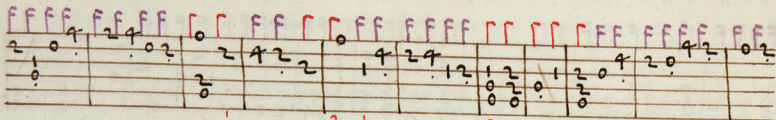
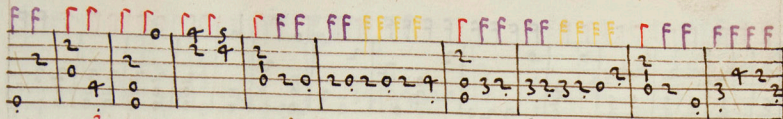
Pl. quinto.

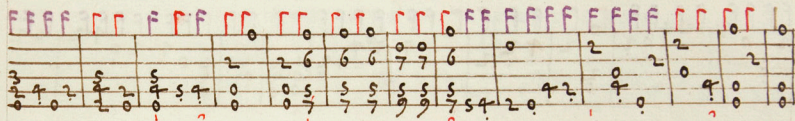


Handwritten musical notation on five staves, featuring numbers and letters (F, P) above the notes. The notation is written in black ink on a five-line staff. The notes are represented by numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9) and letters (F, P) placed on the lines and spaces. The notation is organized into measures by vertical bar lines. The first staff begins with a red double bar line. The second staff has a red double bar line at the end. The third staff has a red double bar line at the end. The fourth staff has a red double bar line at the end. The fifth staff has a red double bar line at the end.









Handwritten musical score on four staves, featuring rhythmic notation and fingerings. The notation includes various note values (e.g., 2, 4, 6, 8) and rests, with some notes marked with red and purple ink. The score concludes with a double bar line and the word "finis." written in red ink.

Staff 1:
 Measures 1-12:
 2 | 2 3 | 2 | 4 | 4 | 2 | 0 | 2 | 2 | 2 | 6 | 4 6 |
 0 2 0 | 4 0 | 2 0 | 5 0 2 | 3 3 | 0 3 2 | 3 2 3 2 0 3 | 2 0 | 0 4 2 | 4 0 | 0 7 | 6 4 | 6 7 |

Staff 2:
 Measures 13-24:
 4 | 6 | 6 | 6 | 6 | 6 | 4 | 4 | 2 | 2 | 4 | 2 | 0 | 0 |
 5 7 | 4 5 | 4 5 | 5 7 | 4 5 | 7 5 7 | 5 4 2 0 | 2 4 | 5 3 2 | 3 2 3 2 0 3 | 0 3 | 0 | 3 | 0 |

Staff 3:
 Measures 25-36:
 2 | 0 | 4 | 0 | 4 | 0 | 0 | 2 | 4 | 4 | 0 | 2 | 0 |
 3 2 | 0 | 0 | 2 | 1 2 | 1 2 5 | 3 2 0 | 3 2 0 3 | 0 | 0 | 3 2 0 | 2 0 | 3 2 | 0 | 0 |

Staff 4:
 Measures 37-40:
 4 | 2 | 2 | 4 | 1 2 | 1 2 | 0 | 1 | 2 | 0 | 0 | 0 |
 4 | 0 3 2 | 3 2 3 2 0 2 | 0 2 | 0 2 | 0 2 | 0 1 | 2 | 0 | 0 | 0 |

Finis.

Al Sesto:



Handwritten musical notation on five staves, featuring various rhythmic values (0, 2, 4, 3, 5, 7, 9, 12) and decorative symbols (F, f, and vertical lines) above the notes. The notation is written in black ink with some red and yellow highlights.



Handwritten musical notation on a five-line staff. Above the staff are red and purple flags. The notation includes numbers (0, 2, 3, 4, 5) and rhythmic markings (vertical lines with flags).

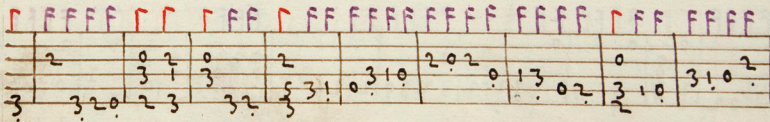
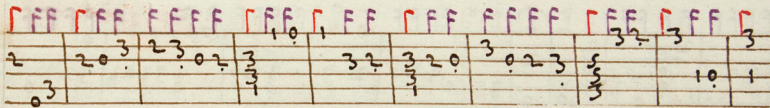
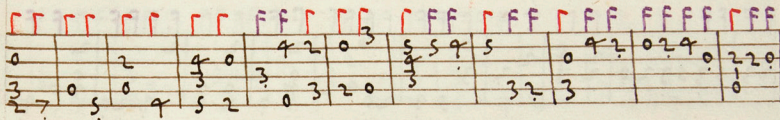
Handwritten musical notation on a five-line staff. Above the staff are red and purple flags. The notation includes numbers (0, 2, 3, 4, 5) and rhythmic markings (vertical lines with flags).

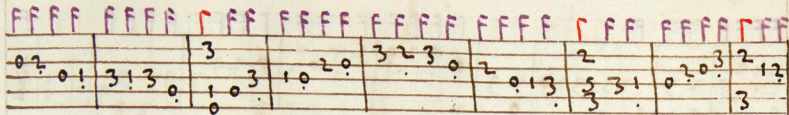
Handwritten musical notation on a five-line staff. Above the staff are red and purple flags. The notation includes numbers (0, 2, 3, 4, 5) and rhythmic markings (vertical lines with flags).

Handwritten musical notation on a five-line staff. Above the staff are red and purple flags. The notation includes numbers (0, 2, 3, 4, 5) and rhythmic markings (vertical lines with flags).









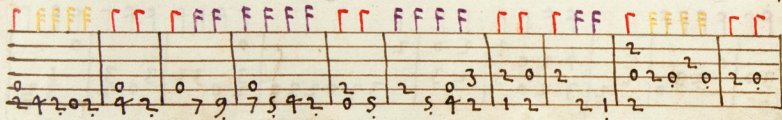
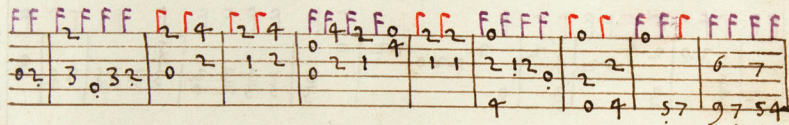
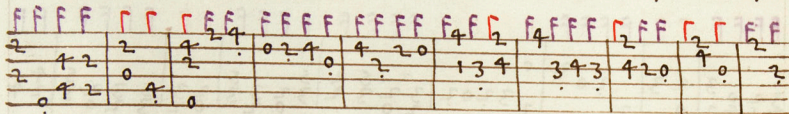
finis.

Criste. d. fidedero. nel to del 2 6.^{to} belo.



Handwritten musical notation on four staves, featuring various colored notes (red, yellow, purple) and numerical figures (0, 2, 3, 4, 5, 7) indicating pitch and rhythm. The notation is organized into measures across the staves.





Handwritten musical notation on a five-line staff. The notation consists of two staves. The top staff has notes with stems and flags, some in red and some in purple. The bottom staff has notes with stems and flags, some in red and some in purple. The notes are arranged in a sequence that suggests a melodic line.

Handwritten musical notation on a five-line staff. The notation consists of two staves. The top staff has notes with stems and flags, some in red and some in purple. The bottom staff has notes with stems and flags, some in red and some in purple. The notes are arranged in a sequence that suggests a melodic line.

Handwritten musical notation on a five-line staff. The notation consists of two staves. The top staff has notes with stems and flags, some in red and some in purple. The bottom staff has notes with stems and flags, some in red and some in purple. The notes are arranged in a sequence that suggests a melodic line.

Handwritten musical notation on a five-line staff. The notation consists of two staves. The top staff has notes with stems and flags, some in red and some in purple. The bottom staff has notes with stems and flags, some in red and some in purple. The notes are arranged in a sequence that suggests a melodic line.

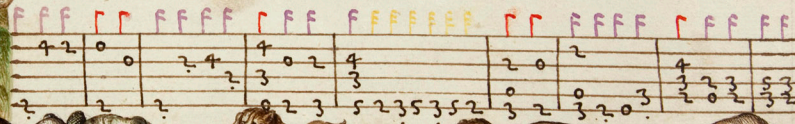
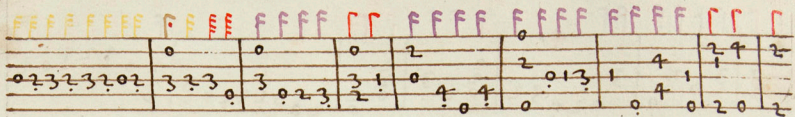
Handwritten musical notation on a five-line staff. Above the staff, a series of letters 'F' and 'f' are written in red and purple ink, some with small flags. The notation itself consists of numbers (0, 2, 3, 4) and dots placed on and between the lines of the staff, representing a form of musical shorthand.

Handwritten musical notation on a five-line staff, continuing the style of the first system. It features more 'F' and 'f' markings above the staff and numerical notation on the staff lines. The notation includes numbers like 4, 2, 0, 3, 5, and 7.

Handwritten musical notation on a five-line staff, the final system on the page. It includes 'F' and 'f' markings above the staff and numerical notation on the staff. The system concludes with a red double bar line and the word 'finis.' written in red ink.

Four empty five-line musical staves at the bottom of the page, indicating that the music ends on this page.

À les regres:



ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

4 2 0 4 2 0 2 4 0 2 0 4 2 0 2 0 2 0

2 3 1 0 2 3 2 0 3 2 0 2 0 2 0 0 0 0

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

2 4 2 0 4 2 2 2 0 2 4 2 4 0 2 4 2 4

3 2 3 0 3 2 3 0 2 3 2 3 0 3 2 0 3 0 1 0 1 3

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

5 4 2 0 5 3 1 4 2 0 4 2 0 3 3 0 2 0

2 4 2 0 3 3 3 2 0 3 2 0 2 3 2 0 3 0 1 0 0 2

ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff ff

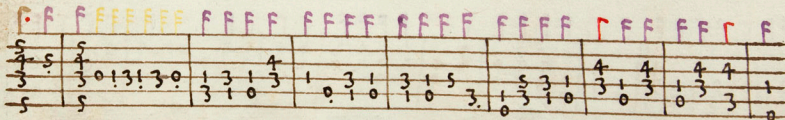
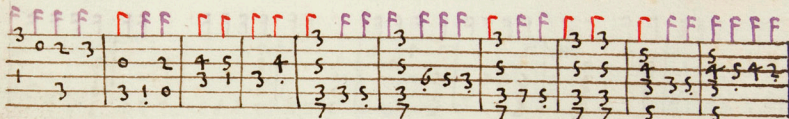
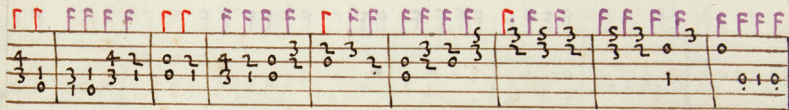
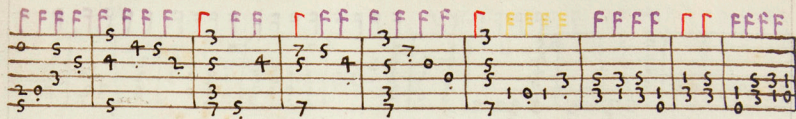
0 0 2 0 2 0 0 0 2 0 2 3 0 2 3 0 2 3 2 4 0 3

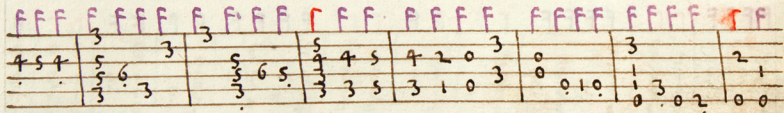
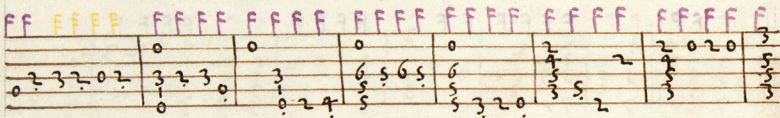
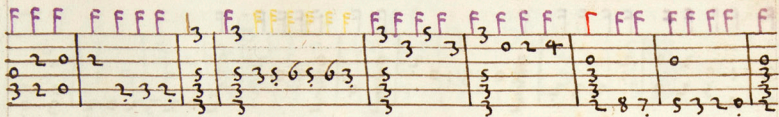
0 2 3 2 3 0 2 3 2 0 3 2 3 0 2 3 0 2 3 2 0 3



agnus dei



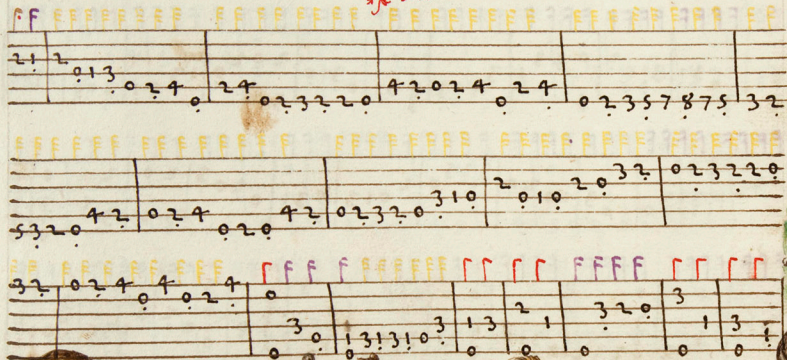


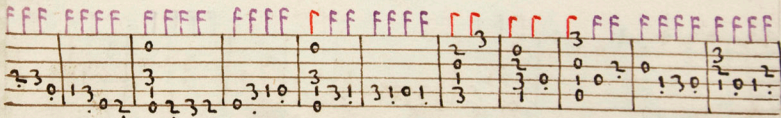
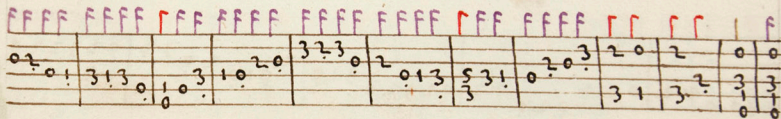
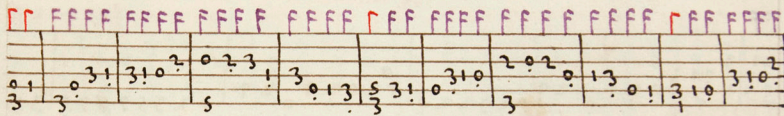
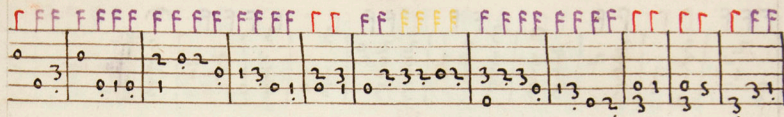


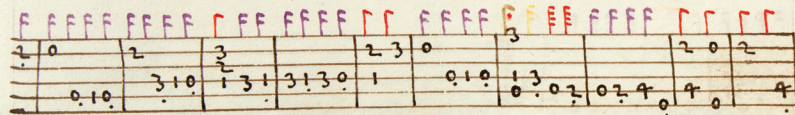


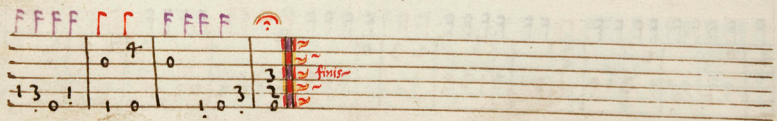
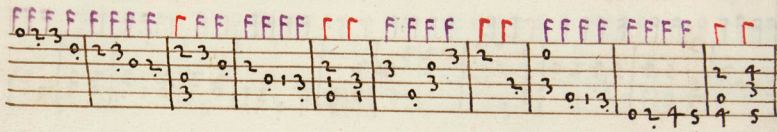


Re setimo.~



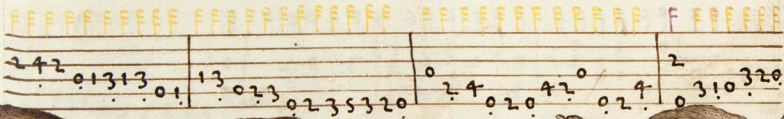
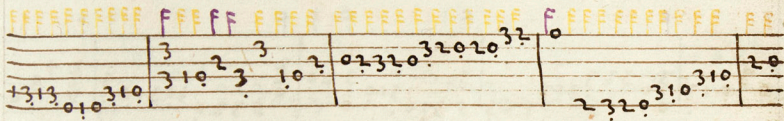
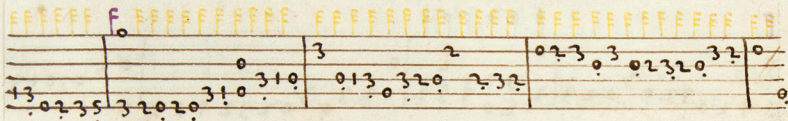
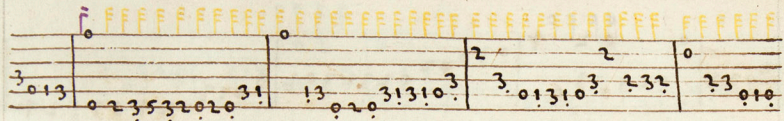


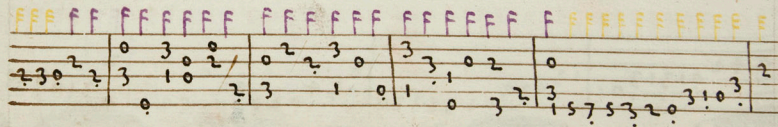
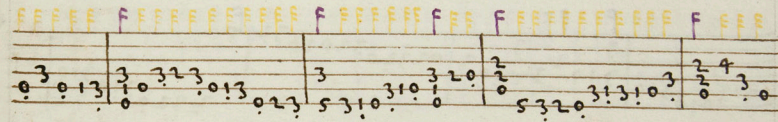
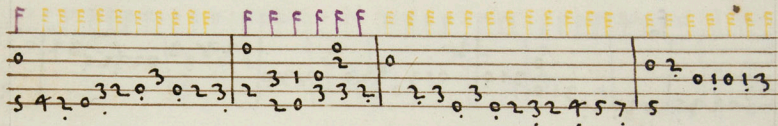
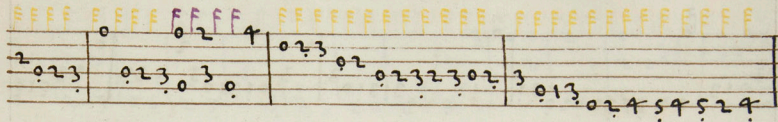


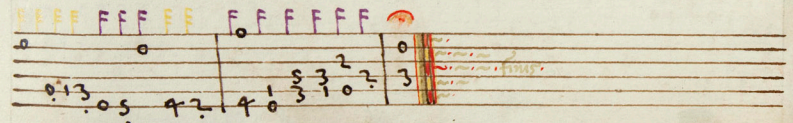
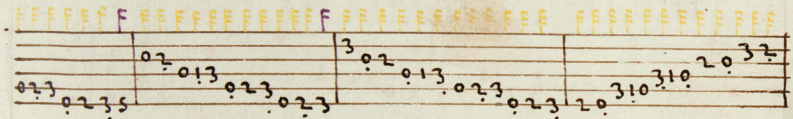
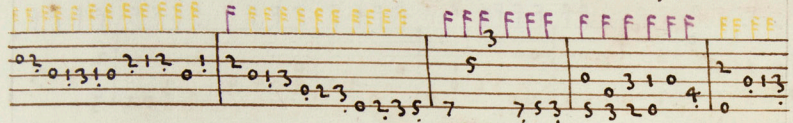
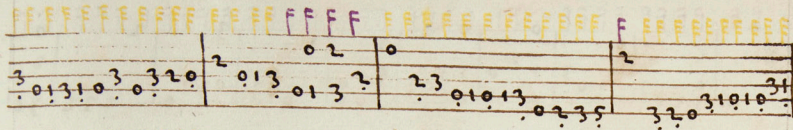


Spagna. seconda.

43

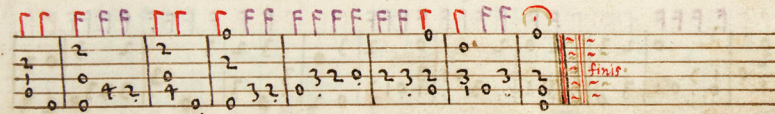
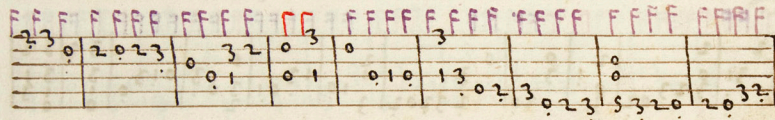
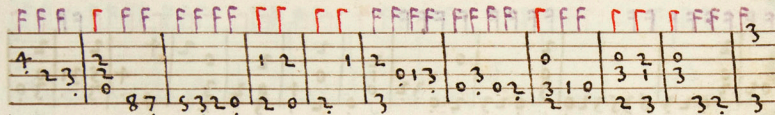
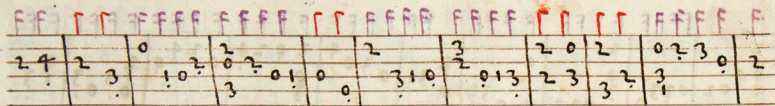






Rx otuuo.

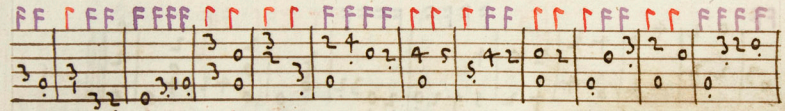
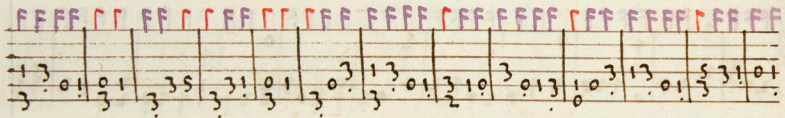




R. nono.



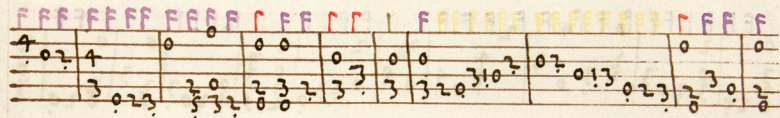
Handwritten musical notation on five staves, featuring various notes, rests, and decorative markings. The notation is written in black ink, with some notes and rests highlighted in red and purple. The staves are numbered 1 through 5 on the left side. The notation includes various rhythmic values and rests, with some notes having stems and beams. The overall style is characteristic of 18th-century manuscript notation.

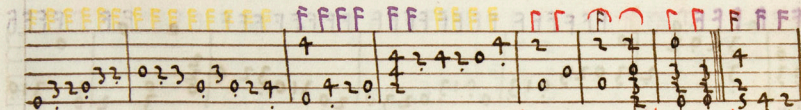




padōna al francese. n. 2.

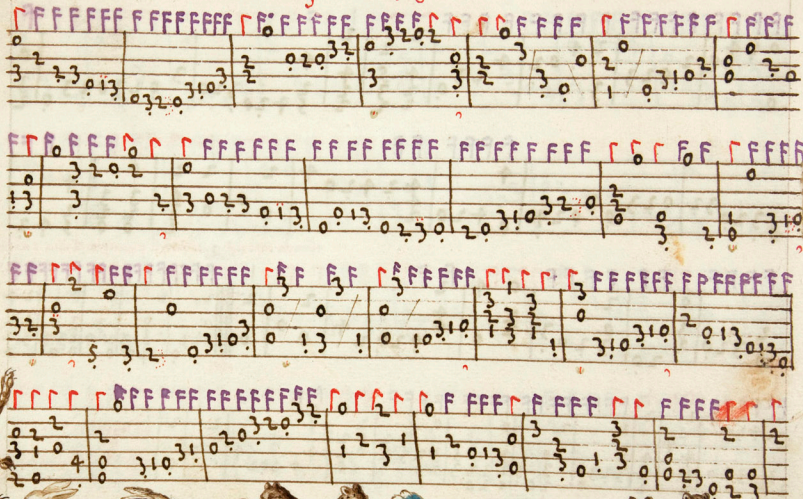


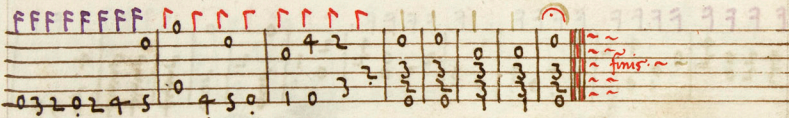
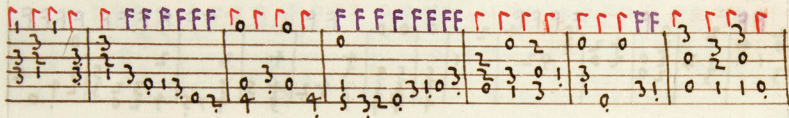
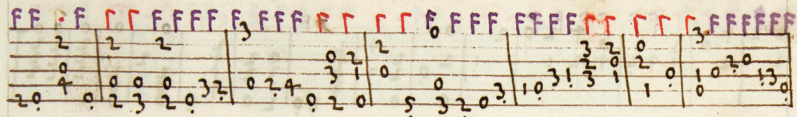


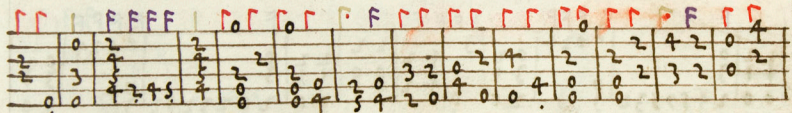
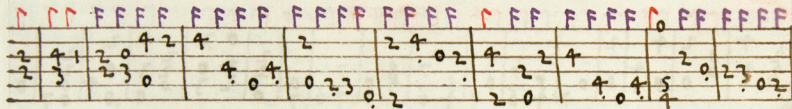
[illegible]

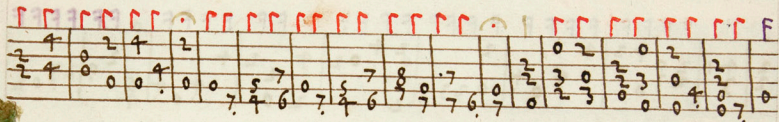
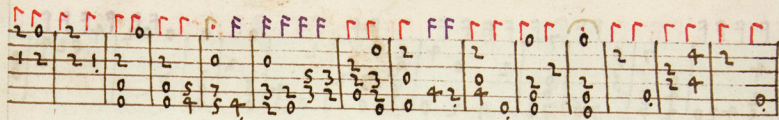
FF FFFB 4 2 2 2 FFFF FFFF FFFF FFFF 2 0 2 4 2 2 2 2 na sequenza poi la
lita: pado: ut in principio ex.

Re ii. ala spagnola facile



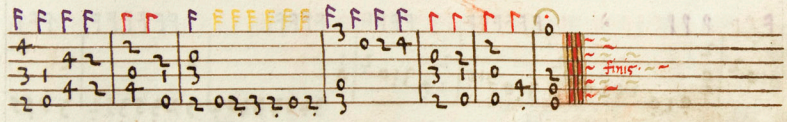
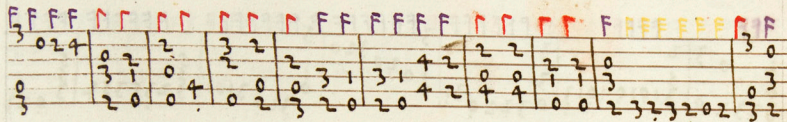


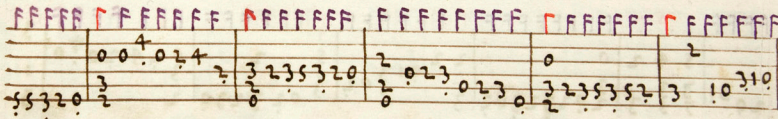
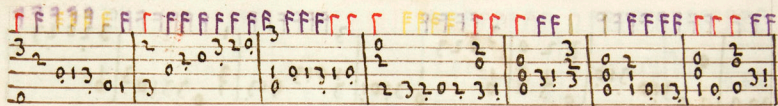


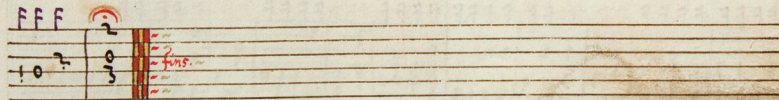
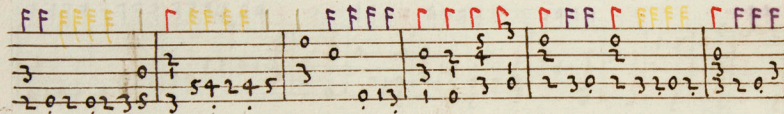
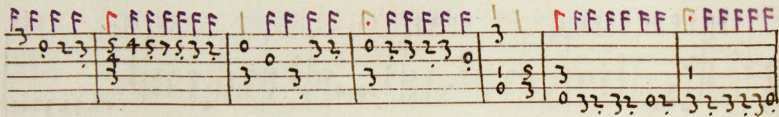
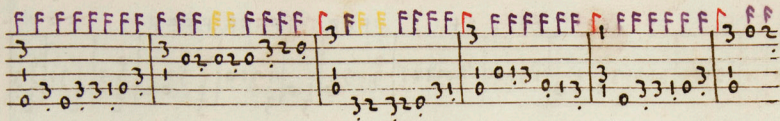


Gentil princep.

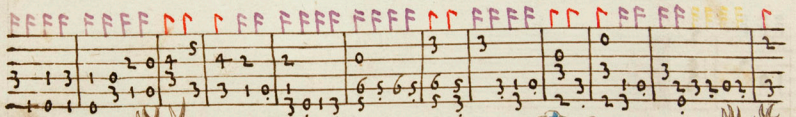
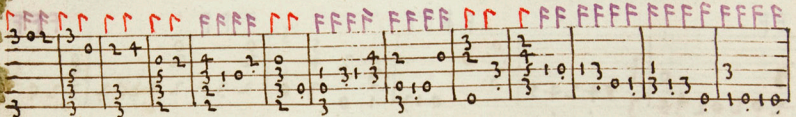
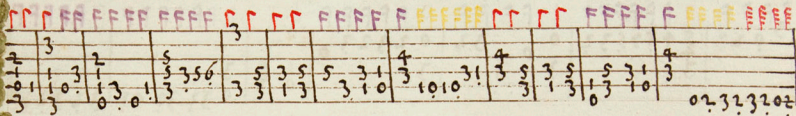
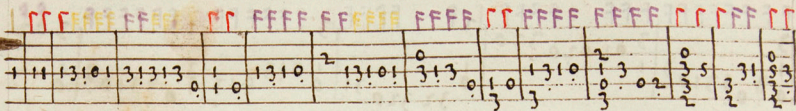


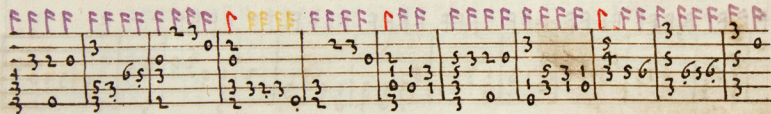
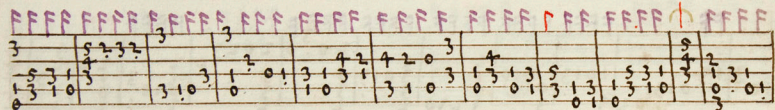
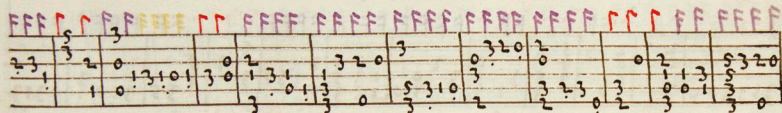
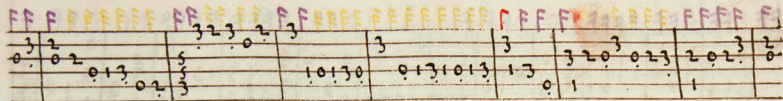


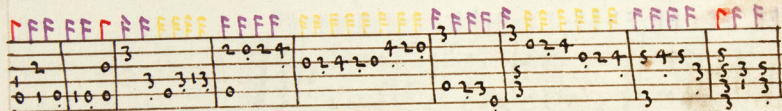


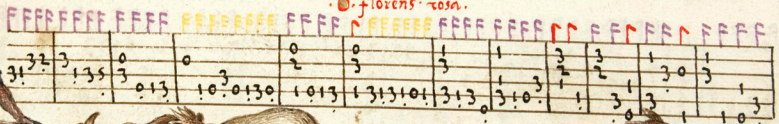


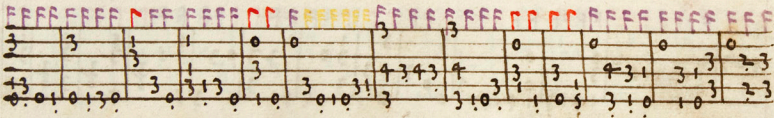
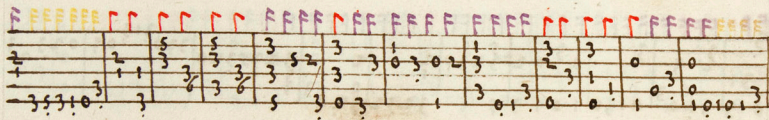
Et, Resurrexit~

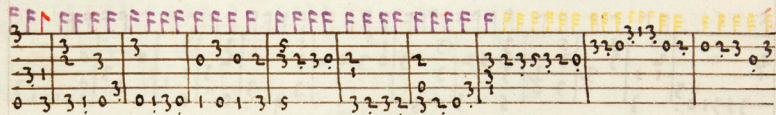
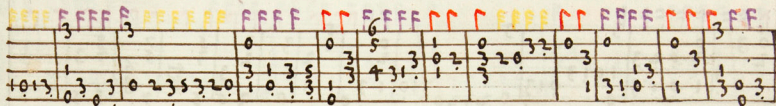


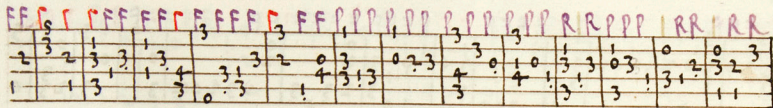




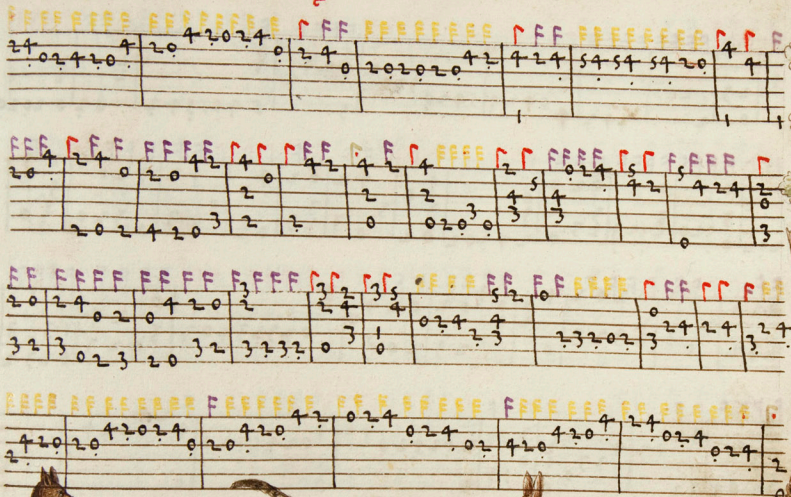


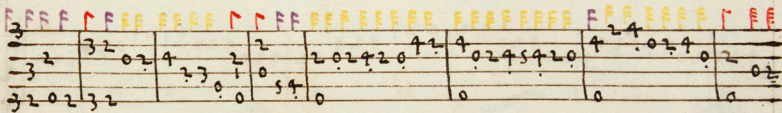
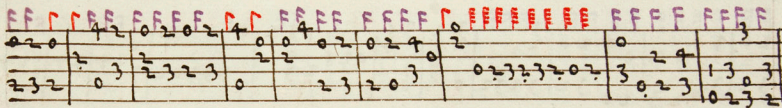
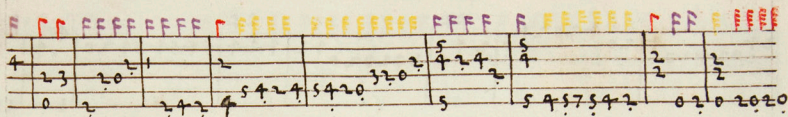






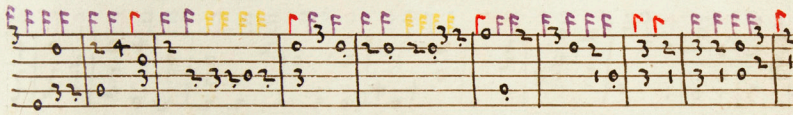
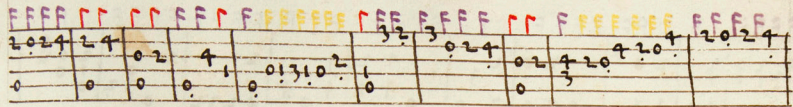
Sideron





.benedictus. d. bru.

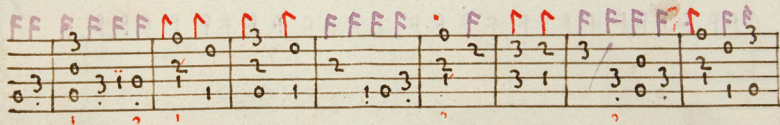
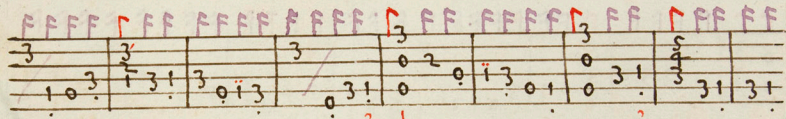
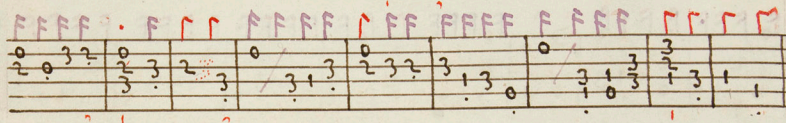
50

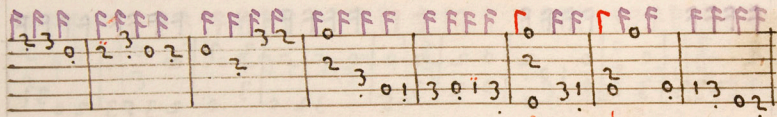
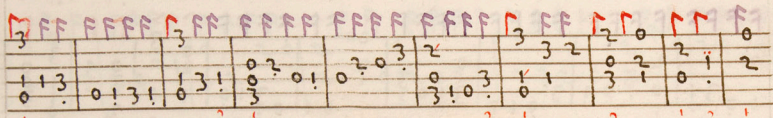


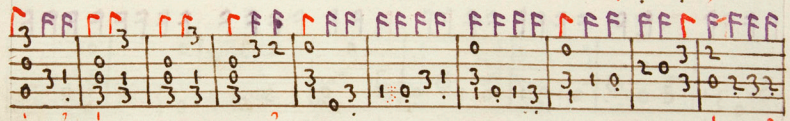
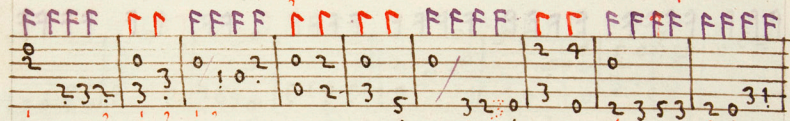


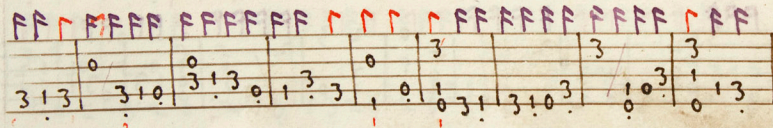
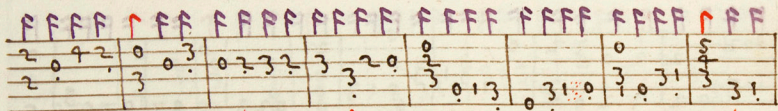
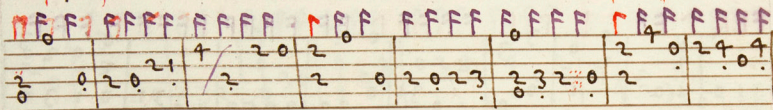
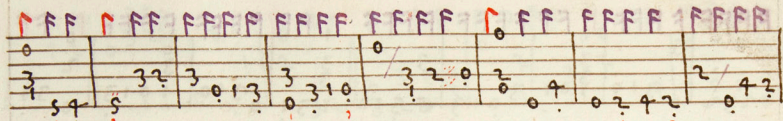
Basadanza.

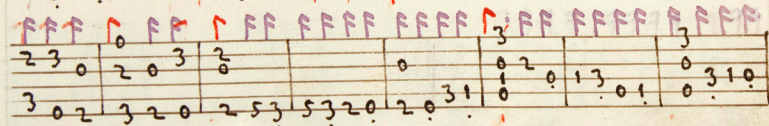
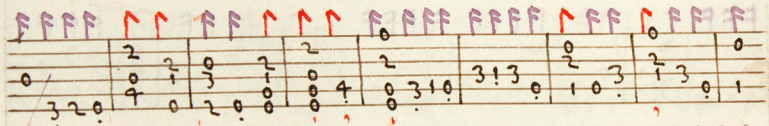
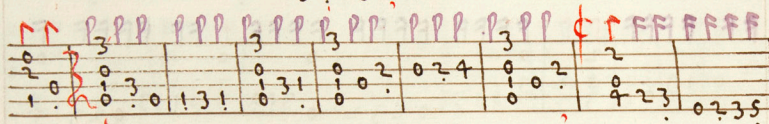






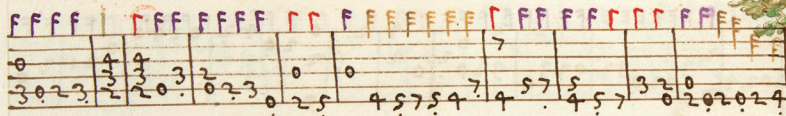
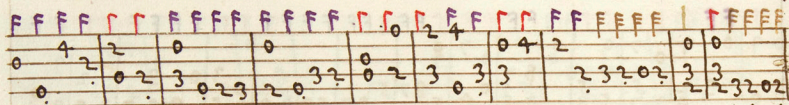
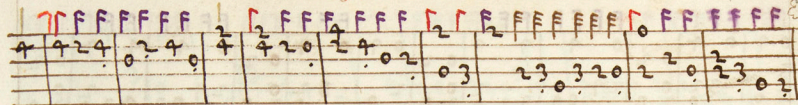


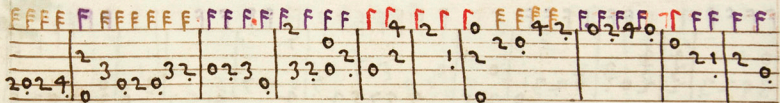






Et in terra pax. niun non la solu mi. ~ ~

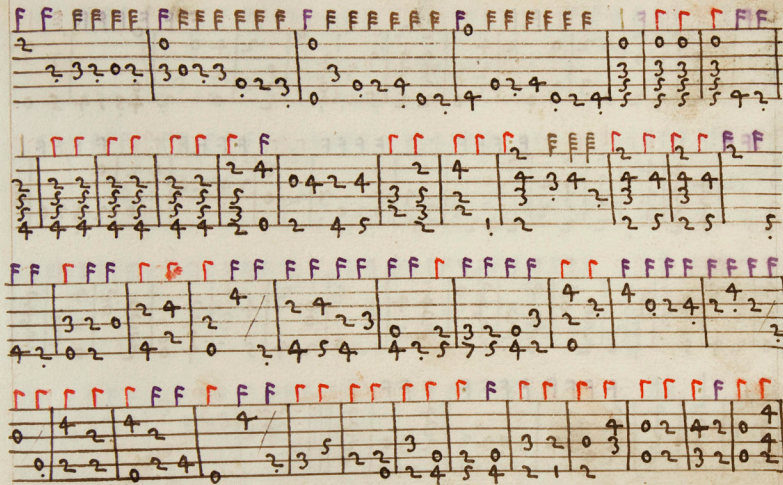






Qui tolis pechata mundi. chosa belissima.







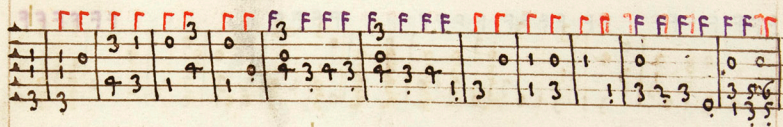




Handwritten musical notation on four staves, featuring rhythmic symbols (circles, vertical lines) and numerical figures (0, 1, 2, 3, 4, 5, 6, 7, 8, 9) written below the staves. The notation is organized into measures by vertical bar lines. Above the staves, there are groups of letters (F, T) in red and purple ink, likely indicating specific notes or chords. The first staff begins with a red 'T' and a red 'F'. The second staff begins with a red 'F' and a red 'T'. The third staff begins with a red 'F' and a red 'T'. The fourth staff begins with a red 'F' and a red 'T'. The notation is dense and covers the entire page.

Be. xiiij. che sono mi solo. bello. che altri che mi non la.









Tota pulcra es amicha mea. bel moteto.

